

EL COCOYÉ

Grand Caprice Cubain
DE

Bravura.

Composée par

L.M. GOTTSCHALK.

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V.R. Espadero.

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PREFATORY REMARKS,

BY AN ARTIST FRIEND OF THE GREAT COMPOSER.

I offer to the public the posthumous works of the Pianist-composer, LOUIS MORREAU GOTTSCHALK.

I owe the rare good fortune of possessing them to a friendship extending through eighteen years, including the period of the beginning the increase, and the summit of his fame.

In the year 1860, troubled with a strange presentiment, and believing that his career, so brilliant, would ere long come to a close, he gave it in charge to me to do for him what our friend, Jules Fontana, has done for Chopin.

To-day I endeavor to execute the trust. The family of the deceased master expected it, and in giving these as yet unknown works to the public, I am doing simply what the master himself would have done, had not his prophetic forebodings been so soon realized. He was but forty years of age at the time of his death.

There are certain words which the pen hesitates to inscribe. How shall we characterize the works of GOTTSCHALK? If we say he was an "Artiste de Génie," the term is vague. It seems more proper to accord to him the higher possession of Inspiration, for certainly there was such perfect grace, such supreme emotion, such expression; there were such ingeniously constructed, novel and beautiful rhythmical forms in his compositions, that we cannot deny to him the faculty which characterized both the virtuoso and the composer.

GOTTSCHALK in his twentieth year already had won the applause of Europe. He produced in Paris a sensation. His future seemed full of promise. Berlioz, among others, vouched for the genuineness of his genius, and was among the most decided in his praise. Europe saw the unfolding of that talent. America, his native land, enjoyed the fullness of his fame. But had his more brilliant days been passed in the old world, this new constellation would there, doubtless, have been among the brightest of the stars.

As a pianist, never have I heard artist's hand bring from the docile keys of the piano such brilliant, sparkling, splendid harmonies. Then what lightness! what warmth! what *clat*! what originality! After the crash and brightness of the great chords, what charming simplicity in caprice! what delicate grace! what tenderness! Two distinct individualities seemed to dwell in the same nerve-system. His execution was marvellous; but while he overcame all difficulties with ease, there was no pretence of show, and no exhibition of finger-gymnastics.

As a composer, his form is pure, correct and full of thought. His fertility of invention was wonderful. Often have I seen (so intense was the presentation to my interior vision) delicious *morceaux* full of grace, and of perfect shape, leap from the instrument at his bidding—never again, alas! to be heard or seen! GOTTSCHALK, at such moments, reminded me of those Hungarian ladies, who, in the enthusiasm of dancing, scattered and destroyed valuable clusters of pearls and jewels negligently attached to their chevelure.

As virtuoso, GOTTSCHALK united, in a high degree, classical, traditional culture with progress. Possessing great resources, he did not hesitate to introduce innovations, and has been bolder in this respect than most great masters of his instrument, even in their own fields of effort; his ingenuity suggested new ways of attacking notes, of intensifying effects, of using the pedals. He may, indeed, be said to be a reformer of the "piano touch."

His method of thought, the manner in which his compositions were produced, was perhaps better known to the writer than to any other, for none surely had with him such free interchange of artistic sympathies.

The ruling force in the compositions of GOTTSCHALK was a poetic sentiment, elevated to its purest height, and embodying a grace somewhat mournful, a penetrating sensibility, and a passionate tenderness.

qualities which did not seem to be at all in the way of force, grandeur, amplitude of "invention," of majestic movement. In elective affinity he was, doubtless, nearer to Chopin than any other artist. GOTTSCHALK was always equal to the occasion. He preferred, like the poets, to remain in sweet valleys; but like them, in sudden impulses, soared to the highest summits. Always self-possessed, he held a serene control of his fancies, even those that seemed eccentric and audacious.

Owing to a feverish activity, his numerous journeys and concerts, many of his compositions have never been committed to paper. Indeed the published pieces are but as a shadow of his entire creations. It was necessary to persuade him. It was at the solicitation of the writer he consented to have published "Apotheose," "Polonia," "Printemps d'Amour," "Chant du Soldat," "Il Sospiro," "Minuit à Seville," and others.

It needed even reproaches, and the full influence of our friendship, to cause him to give to the world, among others, "Mazeppa," dedicated to Liszt, for whom he had an enthusiastic admiration. "Mazeppa" has immense beauty, and is full of ingenious mechanism but requires an able interpreter.

We may add, that it was much by our advice that he undertook to express in music the "sentiment" of the circumstances in which, at various times, he found himself placed. Among such compositions we find one pervaded by a tear-like quality; another seems a voluptuous dream; a third might have been written in the dark, damp, unwholesome depths of a tropical forest; and a fourth suggests a heart troubled with a sublime oppression, a grief which cannot be defined.

GOTTSCHALK's hand sometimes held a golden lyre—sometimes he chanted wild bacchanal lays. He did not shun grotesqueness and barbarism but discovered a certain poetry in them, and so composed "Bamboula," "Bananiér," "Banjo," "Ojos Creoles," "Marche de Gíbaros," "Souvenir d'Andalousie," "Chanson de Gitano," etc., etc. It is sufficient to say, in passing, that all these pieces are impressed with a certain poetry and sentiment, which it would be very difficult for another composer to imitate or equal.

It will be proper before closing, to call attention to the four-hand works, published with the others. Their beauty of form, their novel arrangement, grandeur, and "majesterial" character, render it worth while for pianists to study them carefully and analytically.

The public, eventually, will determine whether GOTTSCHALK shall have enduring fame. Critics of the highest authority in art have already pronounced in his favor. This judgment, rendered before his talent had attained its full growth, may cause what has here been recorded to seem of little weight, but it will not be denied, even to one of the second or third rank, to render homage where admiration was so well deserved.

Besides, as one specially honored with the artistic friendship of a master of his art, it could not but be becoming to render additional tribute to his memory, and to endeavor to win for one who fills our happiest memories, a still larger share of the sympathies of the musical world.

This effort, we believe, should inspire both regret and pleasure. Regret, that a talent so admirable should so soon be arrested. Pleasure, that the works of the best period of his life are before us. We enjoy the first fruits of his inspirations. We see the bright flowers of the summer time of his manhood.

N. R. ESPADERO.

(de la Havane.)

June 20, 1872.

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GRAND CAPRICE CUBAIN
di Bravura.

L. M. GOTTSCHALK.

M. M. ♩ = 120.

deciso

fff

2^{me} Version

f strepitoso e con impeto

M.D.

a tempo ma deciso

ff

1^{re} Version

f strepitoso e con impeto

f a tempo ma deciso

ff

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28006

in tempo
precipitandosi *f*

Reo. precipitandosi * *Reo. in tempo* * *Reo. ben mesurato*

Reo. * *Reo.* * *Reo.* * *Reo.* * *Reo.* *

2^{me} Version.

f streppitoso *a tempo*

Reo. * *Reo.* * *a tempo*

f streppitoso

Reo. * *Reo.* *

Reo. * *Reo.* * *Reo.* *

fp *ff* *precipitoso* *sva.*

fp *ff* *precipitoso* *ff*

Red. * *Red.* * *Red.* *

sva. *fp* *accel.* *f ben martellato M.D.* *cres.* *sva.*

Red. * *Red.* * *Red.*

ff *con tim - pe - to*

Red. * *Red.* *

for

ff *ff* *sempre*

* *Red.* * *Red.*

e ac cel e

Red. *

un poco meno presto, ma sempre martelle. f

Red. * *Red.* * *Red.* * *Red.* *

ran do

Red. *

a Tempo *tutta la forza*

poco rit. *fz* *sp* *tutta la forza*

Ped. * *Ped.* *

Ped. *

tutta la forza *stridente*

Ped. * *Ped.* *

M.M. ♩ = 112.

brillante e con fuoco *ff*

Ped. * *Ped.* *

Ped. * *Ped.* pesante *

Red. * Red. * Red. pesante * Red. * Red. *

Red. * Red. * Red. * Red. * Red. *

deciso

Red. * Red. * Red. * Red. * Red. *

fp deciso *ff* deciso

Red. * Red. * marcato Red. * Red. * Red. *

ff con furia *deciso ma ben cantato*

Reo. * *Reo.* * *Reo.* * *Reo.* *

M.M. = 116. *martellato ma*

Reo. * *Reo.* * *Reo.* *

ben mesurato

Reo. * *Reo.* * *Reo.* * *Reo.* *

legg. *scintill.* *un poco martell.*

mf *p* *il basso semplice*

Reo. *

gva.

11

scintillante.

ten

M.G.

* *Red.*

* *Red.*

gva.

rapidamente

M.G.

* *Red.*

gva.

* *Red.*

* *Red.*

rapido

gva.

a tempo

gva.

M.G.

pressez

ff

mf

M.G.

* *Red.*

* *Red.*

* *Red.*

rapido

a tempo

gva.

pressez.

M.G.

* *Red.*

* *Red.*

* *Red.*

* *Red.*

12

rapido
a tempo
pressez
gva.
gva.
gva.
cres.
e animando
ff e martellato
brillante

*Brillante.**gva.*

ff *mf* *p* *ben marc. ma ben deliratamente*

*Red.**gva.*

Red.

*Red.**gva.*

Red.

*Red.**gva.*

poco ca - lan

*Red.** *Red.*

gva.

do

Red.

** Red.*

gva.

a tempo

scintillante

rapido

Ossia.

rapido

sanz rall.

Red.

a tempo

rapido

** Red.*

Red.

M.D.

M.G.

28406

pea.

15

First system of a musical score in G major (one sharp). The right hand features a rapid, ascending scale-like passage marked *rapido* and *M.G.* (Moderato/Great). The left hand provides a simple harmonic accompaniment. The system concludes with a double bar line and a repeat sign.

Red.
pea.

*

Second system of the musical score. The right hand continues with rapid, flowing passages. The left hand features more active accompaniment with eighth and sixteenth notes. The system ends with a double bar line and a repeat sign.

Red.

*

Third system of the musical score. The right hand has a melodic line with some rests, while the left hand continues with a steady accompaniment. The system concludes with a double bar line and a repeat sign.

Red.

*

Fourth system of the musical score. The right hand features a melodic line with some rests, while the left hand continues with a steady accompaniment. The system concludes with a double bar line and a repeat sign.

Red.

*

Red.

*

28903

17

gva.

animando molto

Red. * *Red.* * *Red.* *

ff *martellato*

fff e precipitato. Pausa seco.

Red. * *Red.* *

Meno allegro. M. M. = 112.

p

Red. * *Red.* * *Red.* *

con malinconia, ma ben cantato

Red. * *Red.* * *Red.* *

Reo. * Reo. * Reo. * Reo. *

Reo. * Reo. * Reo. * Reo. *

Reo. * Reo. * Reo. * Reo. *

Reo. * Reo. * Reo. * Reo. *

cres. *e* *animando*

Reo. * Reo. * Reo. *

28006

Detailed description: This page contains a musical score for piano, measures 18 through 23. The music is written in a key with four flats (B-flat, E-flat, A-flat, D-flat) and a common time signature. The score is organized into four systems, each with a grand staff (treble and bass clefs). The first three systems each consist of four measures. The fourth system also consists of four measures, with the final measure containing the tempo marking 'animando'. Below the first three systems, there are four measures of a single-voice part, each starting with a 'Reo.' marking and followed by an asterisk. The fourth system has a similar marking, but the first measure is preceded by a 'cres.' marking and the second measure by an 'e' marking. The music features complex chordal textures and melodic lines, with some measures containing triplets or sixteenth-note patterns. The overall style is characteristic of late 19th or early 20th-century piano music.

19

graz.

f *3*

animando

molto

fp *3*

fp *3*

M.G.

Red.

*

Red.

*

Red.

*

graz.

rapidamente

vibrante

ff

dim.

1 2

Red.

*

graz.

calando ma poco

Red.

a tempo

graz.

rapidamente

graz.

Red.

*

First system of a musical score. The right hand (treble clef) features a descending melodic line with fingerings 2 1, 4 3 2 1, and 5 1 2 1. The left hand (bass clef) has a single note. The text "M.G." is written below the left hand. The system ends with an asterisk.

Second system of a musical score. The right hand (treble clef) features a descending melodic line with fingerings 2 1, 4 3 2 1, and 5 1 2 1. The left hand (bass clef) has a single note. The text "M.G." is written below the left hand. The system ends with an asterisk.

Third system of a musical score. The right hand (treble clef) features a descending melodic line with fingerings 2 1, 4 3 2 1, and 5 1 2 1. The left hand (bass clef) has a single note. The text "M.G." is written below the left hand. The system ends with an asterisk.

Fourth system of a musical score. The right hand (treble clef) features a descending melodic line with fingerings 2 1, 4 3 2 1, and 5 1 2 1. The left hand (bass clef) has a single note. The text "M.G." is written below the left hand. The system ends with an asterisk.

21

Ped. *pva.* *

Ped. *

Ped. *cres.* *

Ped. *pva.* *Ossia.* *antimandosi* *

gva. *Ossia.* *gva.* *gva.*

gva. *rapido e deciso.* *gva.*

gva. *cal* *man* *do* *si* *leggere*

a tempo

Red. *

Red. *

Red. *

Red. *

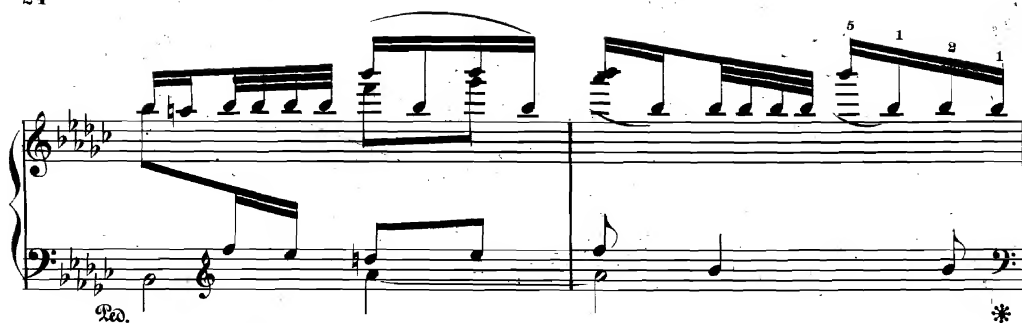
Red. *

28006

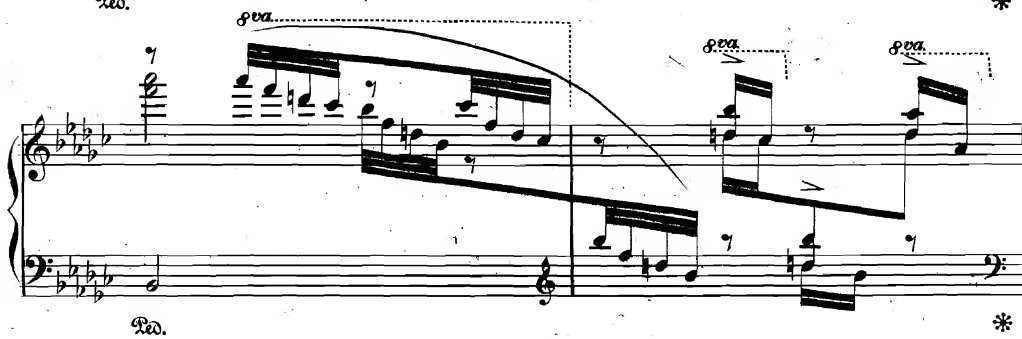
A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of two systems. The first system has a piano introduction marked "Pia." and a vocal entry marked "Voc.". The second system has a piano introduction marked "Pia." and a vocal entry marked "Voc.". The piano part features a descending melodic line in the right hand and a supporting bass line in the left hand. The vocal part is a simple melody with lyrics written below the notes. The score ends with a double bar line and a repeat sign.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for voice and piano. The piano part features a repeating eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line consists of a single melody line. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The key signature is one sharp (F#), and the time signature is 2/4. The score is marked with "Red." at the beginning and "M. G." above the piano part.

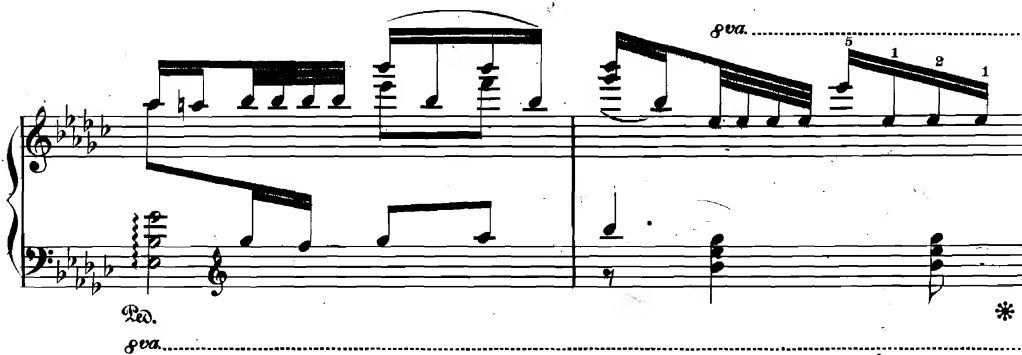
[illegible]



First system of musical notation. The right hand features a series of ascending eighth-note runs, with the final measure containing a descending eighth-note run. The left hand plays a simple bass line. The key signature has three flats. The system is marked with a 'Ped.' in the left margin and an asterisk in the right margin.



Second system of musical notation. The right hand continues the ascending eighth-note runs, with a 'pva...' marking above the first measure. The left hand plays a simple bass line. The system is marked with a 'Ped.' in the left margin and an asterisk in the right margin.



Third system of musical notation. The right hand continues the ascending eighth-note runs, with a 'pva...' marking above the first measure. The left hand plays a simple bass line. The system is marked with a 'Ped.' in the left margin and an asterisk in the right margin.



Fourth system of musical notation. The right hand continues the ascending eighth-note runs, with a 'pva...' marking above the first measure. The left hand plays a simple bass line. The system is marked with a 'Ped.' in the left margin and an asterisk in the right margin. The tempo markings 'animando' and 'con impeto' are present.

gva.

con impeto *f e deciso*

Red. *

gva.

ff con furezza e martellato

Red. *

M. M. = 120.

gva.

con fuoco *ff e martellato*

Red. *

Red. *

Più mosso, - M.M. ♩ = 132.

Facilité.

[illegible]

gva.

gva.

f

Red. * *Red.* * *Red.* *

f *con furia*

con furia

f

Red. * *Red.* * *Red.* *

The musical score is arranged in two systems, each containing two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1:

- Staff 1 (Treble):** Features a melodic line with slurs and accents. The first measure is marked *for.* The second measure has a *ff* marking.
- Staff 2 (Bass):** Features a bass line with slurs and accents. The first measure is marked *for.* The second measure has a *ff* marking.
- Staff 3 (Treble):** Features a melodic line with slurs and accents. The first measure is marked *for.* The second measure has a *ff* marking.
- Staff 4 (Bass):** Features a bass line with slurs and accents. The first measure is marked *for.* The second measure has a *ff* marking.

System 2:

- Staff 1 (Treble):** Features a melodic line with slurs and accents. The first measure is marked *for.* The second measure has a *ff* marking.
- Staff 2 (Bass):** Features a bass line with slurs and accents. The first measure is marked *for.* The second measure has a *ff* marking.
- Staff 3 (Treble):** Features a melodic line with slurs and accents. The first measure is marked *for.* The second measure has a *ff* marking.
- Staff 4 (Bass):** Features a bass line with slurs and accents. The first measure is marked *for.* The second measure has a *ff* marking.

The score includes various musical notations such as slurs, accents, and dynamic markings (*ff*, *for.*). The key signature is three sharps (F#, C#, G#). The page number 28 is visible in the top left corner.

Musical score for piano, featuring four systems of staves with treble and bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings like *ff*, *ff*, and *ff*. There are also performance instructions like *accel. molto* and *sempre accel.*. The page is numbered 29 in the top right corner.

The score is divided into four systems, each with a treble and bass staff. The first system includes the instruction *ff* and *ff*. The second system includes *ff* and *ff*. The third system includes *ff* and *ff*. The fourth system includes *ff* and *ff*. The score also includes the instruction *accel. molto* and *sempre accel.*.

The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The page is numbered 29 in the top right corner.

28066
 C. Dellit, Eng.